

# Misdirect Movies

Misdirect Movies is a touring exhibition that explores new possibilities of collage in the digital age. The outing at Greyfriars forms part of Frequency Digital Arts Festival. The art continues a lineage of collage; to cut up, reposition and (re)arrange cinema's near endless supply of imagery. Orson Welles' unfinished version of *Don Quixote* features a scene where Quixote slashes at a screen in a cinema. This scene acts as a lynchpin for the ideas contained within the curatorial strategy of this exhibition, expanding on the notion of Quixotic, intertextuality and the slippage of reality and illusion. With the access to digital formats, of the internet and the digitalisation of film, artists are now able to appropriate films to create different and innovative approaches to collage. The exhibition features a wide range of media, from projections and monitor based work through to digital prints, painting and even a microfiche viewer. The artists bridge the analogue and the digital, working between and with the two modes.

**Rosa Barba** exhibits every issue of *Printed Cinema*. This series of artist's books has been published alongside her film projects, as a form of secondary literature, sourced from film stills, text and photographs. In the context of this exhibition they offer a different possibility for reading film

**Andrew Bracey** is interested in the power of the still image in film. In *The Jump*, each frame from *La Jetée* (famously made up of still black and white photographs) is transformed into intensely coloured oil paintings before being placed into a timeframe that matches Chris Marker's original film. *The Six Most Beautiful Minutes in the History of Cinema* is a single work that takes many forms, including moving image and digital prints. At Greyfriars the work has evolved into a new form as parasitic-like blobs that are dotted around the building. Another new work, *Ensemble Cast*, features a cast of 1500 film stars reduced to one restlessly moving head.

**Dave Griffiths'** work dwells on the physical and fictive borders of cinema, often employing the projectionist's cue dot to activate the narrative potential of marginal images. *Views from Inner Space [Panspermic Event]* is a print displayed in a light box that is constructed from hundreds of cue dots collaged together to form an image, rich with filmic narrative(s). In *Views from Inner* Griffiths magical digital collages are viewed on slides through a microscope. The work is inspired by late Victorian slide-mounters, who created elaborate arrangements of tiny objects.

**Cathy Lomax's** *Film Diary* is a record of all the films she watches. She selects one image from each to make into a small, rapidly executed painting. Each is accompanied by a short phrase, which later work their way onto the bottom of the paintings. Displayed in groups of 12 they start to hint at new narratives of unmade films.

**Elizabeth McAlpine's** adopts a forensic approach to make her works. *Light Readings: 1500 Cinematic Explosions* features 1500 whites digitally sutured together in time. Each white is the brightest moment from a selection of films, thus reducing and combining the most spectacular moment in films to a filmic monochrome. *The Fly* is constructed from two minutes of 35mm film that have been cut, frame-by-frame, on the projectionist splicer to create a minimalist column.

**David Reed's** animation references John Ford's western *The Searchers*. It also recalls an earlier personal experience where the artist had accidentally discovered a cave used in the actual film. Reed's distinctive abstract paintings are mapped onto both Monument Valley and John Wayne.

**John Rimmer** shows two new works. In *Conveyer (In Search of Station)* the recognisability of the footage initially grabbed is overwhelmed by the compression, juxtaposition and shifting of the image into moving, digital, abstract paintings. A humming bird travels against an endless tide of advertising footage. *Interference* gathers together personal and filmic references. Found footage of Philosopher and theorist's heads, scenes from *Annie Get Your Gun*, commercials and other sourced material combine to form a mental landscape.

There will be an artists/curators' talk by Andrew Bracey and John Rimmer at 4pm on Friday 18<sup>th</sup> October.

The exhibition's final venue in its tour is Meter Room, Coventry - 8 November – 1 December 2013.

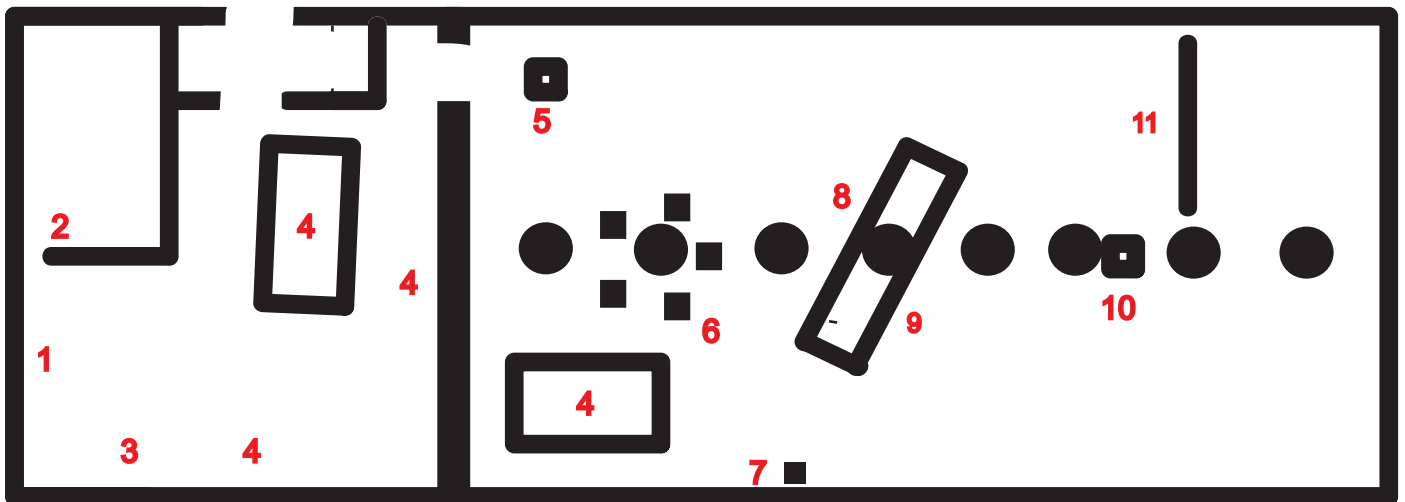
# MISDIRECT MOVIES

4-26 OCTOBER 2013

GREYFRIARS, BROADGATE, LINCOLN, LN2 1 HQ

PART OF FREQUENCY DIGITAL ARTS FESTIVAL

[www.misirectmovies.co.uk](http://www.misirectmovies.co.uk)



- 1** Cathy Lomax, Film Diary #12, 2011
- 2** Dave Griffiths, Views from Inner Space, 2013
- 3** Dave Griffiths, Views from Inner Space [Panspermic Event], 2010
- 4** Rosa Barba, Printed Cinema 1-13, 2004-12
- 5** Elizabeth McAlpine, Light Readings: 1500 Cinematic Explosions, 2008
- 6** John Rimmer, Conveyer (In Search of Station) , 2013
- 7** Elizabeth McAlpine, The Fly, 2003
- 8** Andrew Bracey, The Jump, 2007
- 9** John Rimmer, Interference, 2013
- 10** Andrew Bracey, Ensemble Cast, 2013
- 11** David Reed, The Searchers, 2007
- Various sites** Andrew Bracey, The Six Most Beautiful Minutes in the History of Cinema, 2013